

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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## THE GRESHAM PRIZE.

By H. J. GAUNTLETT.

"They will not increase in sublimity by becoming older. \* \* \* \* It is a common error to suppose that antiquity alone creates the veneration we feel for Church Music; and that if its compositions always resemble those composed a century back, this will constitute the *true Church style*. I should indeed rejoice, if all compositions less than a century old were at present excluded from the Church service. Few productions of the present day will ever become fit for divine service at all."—*Dr. Crotch.*

—"Those slavish imitations which shew their composers so destitute of all invention or contrivance, as not to strike out one thought or device that can be justly called original."—*Acison.*

"But what will be thought still more incredible is, that there are actually choral precentors, and chapel masters, of sufficiently depraved taste to admire and encourage this horrid mockery of music."—*Choron.*

In the year 1831, a lady who is well known as an enthusiastic admirer of the music peculiar to our cathedrals, and a staunch advocate for their venerable rites and ceremonies, expressed her desire of establishing some plan, which might have the effect of awakening the attention of our modern professors to this branch of composition. The noblemen and gentlemen, members of the catch and glee clubs, gave their annual prizes of ten and twenty guineas for the best secular compositions, in the styles which they patronize and delight in; and the fortunate candidates for these honours, were generally professional men connected with our cathedrals. The presumption naturally arose, that if the spirit of emulation, excited amongst these veterans in vocal composition, were directed to the study of the English anthem, ecclesiastical music would resume its influence, and extend the circle of its admirers; specimens of sound and sterling composition would again be presented to the musical public, and such as would not be unworthy of the cathedral organists, vicars choral, and members of the chapels royal, who may be said to have founded, or brought to perfection, this branch of the art. With the assistance of some spirited amateurs, the plan to which we have adverted was speedily matured, and carried into execution. The prize was announced to be a gold medal, of five guineas' value, which was to be annually awarded, by Dr. Crotch and Messrs. Stevens and Horsley, 'for the best original composition in sacred vocal music

either hymn or anthem; the words to be selected from the Canonical Scriptures, Apocrypha, or Liturgy of the Church of England, and to be set for three, four, or five voices, *with a separate part for the organ; the music to be entirely new.* The first prize was awarded to Mr. Charles Hart, for the composition of a *Jubilate*; the second, to Mr. Kellow Pye; the third, to Mr. John Goss; the fourth, to Mr. G. J. Elvey; and the fifth and last, to Mr. C. Lucas. It will be seen, that two of these gentlemen are professors of harmony and composition in the Royal Academy; and with the exception of one, all have more or less experienced the high advantage of studying the creed adopted by the learned professor for the University of Oxford, who is the principal of the Academy; some of them, certainly, under his immediate observation.

Now it might possibly be enquired by some simple-minded persons, whether there were no cathedral-organists, vicars choral, or gentlemen of the Chapel Royal, who sought to enrol their names amongst the successful candidates for the Gresham Prize; or otherwise considered the distinction of too inconsiderable or ephemeral a nature to deserve their attention. We have been led to understand that a feeling of the latter description has certainly not been universally entertained; but that, on the contrary, a list of the unsuccessful candidates would, it has been rumoured, contain the names of some cathedral-organists of tried ability, and who have been familiar, from early childhood, with every species of English ecclesiastical composition. None, we apprehend, would suspect the respectable umpires to have been influenced by any partial or corrupt motive in their decisions; and therefore the public are left to believe, either that the five prize-compositions under notice were the best specimens of cathedral writing this degenerate age can produce, or that the unsuccessful candidates mistook the purport of their instructions, and failed to convey their ideas in accordance with those rules, the observance of which is inseparable from the standard of perfection it has seemed good to the talented referees to erect. It may be remarked, that from the times of Obrecht, Ockenheim, and Josquin de Près, when composers wrote whole masses at one sitting, and amused their leisure hours with inventing compositions for nine choirs, down to the present, ecclesiastical music has been ever varying in its features. Choron, alluding to the two styles, the one with instrumental accompaniment, and the other purely vocal, observes, that the former has undergone the same changes as dramatic music, with which it has always had a great connexion; and of the latter he says, "Palestrina was considered by his successors as a model that could not be equalled; and this conviction, *joined to the continual changes in the foundation of the system*, soon induced all composers to renounce a style, in which they could acquire but little glory or advantage. Thus," he adds, "although so much admired, this style is now so little in use, that it would be difficult, perhaps, to find throughout Europe three composers who could agree in the manner of using it." Choron's difficulties would have vanished before the combined talents of Messrs. Crotch, Horsley, and Stevens; since it is clear, from the compositions which have gained the Prize, that four out of the five bear a strong family likeness to each other, although they undoubtedly possess different degrees of merit. Therefore, it may be presumed that all are distinguished by those cha-

acteristics which mark the real Church Music in this country ; or, in other words, "*the pure sublime*." By comparing these four Anthems with the Ten Anthems published by Dr. Crotch, and one or two other single Anthems by the same author, and with the learned Professor's theoretical Works ("*Elements of Composition*," "*Treatise on Thorough Bass*," and "*Lectures*") we have endeavoured to arrive at a just perception of that description of sacred vocal music, which he characterizes as "*the pure sublime*." From a glance also at the Motett, "*Audivi vocem*," composed by Mr. Horsley, on the death of that great composer, Muzio Clementi, and from recollections supplied by memory of the "*Exultate Deo*," performed a few seasons since, at one of the Philharmonic Concerts, we see no reason to conclude that Mr. Horsley differs materially from the system laid down by the Oxford Professor. Mr. Stevens, like Mr. Horsley, has written many excellent Glee; and it would be injustice not to award the highest encomiums to each of these writers in that department of the art. But as a Church writer, we have no means of appreciating this gentleman's style. The pages of "*The Biographical Dictionary of Musicians*" are silent on the subject; which would be a matter of astonishment, if Mr. Stevens had ever signalized himself in this branch of the art ; for in many instances, the clever writers of that work give lists of compositions, of which tolerably well-read and industrious students never heard ; and in some cases they have furnished a catalogue of compositions *intended* to be published at some future period, by the subjects of their record ; an exemplification of the gift of second-sight, which is admirably adapted to supply a variety of *hiatus maximè deflendi*, in the composition of a history of contemporary authors.

The habit of madrigal and glee writing has hitherto exercised a powerful influence on the ecclesiastical style of our countrymen. Indeed the two modes have acted reciprocally upon each other. The vocal works also of Handel, have in some degree effected a departure from the more ancient forms of church-music. The fine anthem, '*Like as a hart panteth for the water brooks*,' evidently afforded a model to Boyce, for that best effort of his genius, the anthem composed for the annual celebration of the Festival of the Sons of the Clergy. Battishill also adopts the very phrases of the great German composer. The beautiful point on the words, '*Think thou on me, O Lord*,' from the trio in the anthem, '*Call to remembrance*,' is taken from the last eight bars of the movement which closes the fine duet, '*Se tu non lasciamore*' (No. 13)\*. That it was a favourite sequence with Battishill, is evident, from his use of it again in one of his three-part glees. We shall now endeavour to illustrate the theory of '*the true sublime*,' in cathedral composition. Fortunately for the reputation of English composers, it is not the only kind of church writing in vogue ; although the others do not appear, in some quarters, to meet with that degree of patronage their merits would seem to justify. We may, perhaps, be excused, for previously observing that the ecclesiastical composers of this age may be divided into five classes.

1st. The school adopted by Wesley, which has been carried out on

\* The first movement of this duet the author has worked up in that in *The Messiah*, set to the words, "*O Death, where is thy sting*?"

the same principles that led to the changes effected by Gibbons, Purcell, Boyce, and Battishill.

2nd. The school adopted by Attwood and Novello, which although they differ in degree, we do not deem the difference so important as to call for a distinct arrangement. These composers, like Wesley, recognize the principles laid down and practised by the great names just referred to, but apply them in a more dramatic manner. In each of these schools, intense feeling takes the precedence of school-boy imitation.

3rd. The school adopted by those glee writers, who are not addicted to the schism propagated by the Oxford Professor, and which includes the names of Robert Cooke, Shield, Evans, Walmisley, Jolly, and some others.

4th. The school (yet in its infancy) founded on a union of Purcell, Bach, and Beethoven, of which the Exeter Wesley may be said to be the inventor.

5th. 'The true sublime,' of which Messrs. Crotch and Horsley are pre-eminently the corner-stones.

In the second and fourth of these divisions are to be recognized the two great requisites for Church composition: *learning*, as distinguished from *pedantry*,—and *expression*. The former of these characteristics is displayed in the general construction of the composition, in the purity of its design, freedom of its execution, and in the judicious use of counterpoint. No imitations, or imbecile points foisted in *ad captandum*, for the sake of gratifying the eye upon paper, but which are incapable of pleasing the ear, or reaching the heart. The latter characteristic, *expression*, appears in ideas of majesty, solemnity, and pathos, contrasted with energy, vivacity, grace, beauty, and force of colouring. In much of this class of Church composition, the passages appear in some degree phrased; the cadences ever interesting, and artfully managed; and the periods are melodic. The third division is remarkable for the easy and unaffected flow of the melody, and the general clearness and appropriate nature of the harmonies. If, on the one hand, there be nothing to surprize or overwhelm,—on the other, there is nothing, in the shape of rigid or uncouth phraseology, to offend. But this style is not so original as either of the foregoing; and it displays less genius. The experience of ages proves that genius is not the creature of mere imitation; but works out an independent and distinct mode peculiar to itself. In its early efforts, a warm and lively imagination may, and probably will, take some acknowledged writer—some kindred spirit, for its model; but as the soil increases in strength and fertility, it soon bears fruit *sui generis*. Therefore it is, that Gibbons is not like Bird; neither is Purcell like Gibbons; Battishill is as unlike Boyce, as Wesley is unlike Battishill. Neither of them has attempted to pass on you base imitative metal for pure and unalloyed gold. The laborious pedant may adopt the chords, sequences, and other ecclesiastical points and subjects, which characterize the style of foregone composers; but his music will neither be like that of Gibbons, Purcell, Boyce, or of any other writer, whose style he may seek to beguile you into the belief he has made his own. Even if he borrow and literally appropriate to his own use a phrase or sequence of his *magnus Apollo*, it stands out an evident *purpureus pannus*,—the living dies in the embraces of the dead.

The advocates of 'the trues ublime' in cathedral music, ground their theory upon the following assertions:—

1. That as music is divided into three styles, the sublime, the beautiful, and the ornamental or picturesque; and that as in all cases, where the order of the invention or adoption of the three styles can be ascertained, the *sublime* will be found to be the earliest;—*ergo*, ancient music is the most sublime. Ancient music is then confined to the period between 1400 and 1600. The learned Professor of Oxford, finding, that by this assertion, he had foreclosed the works of not a few writers, who enjoy the reputation of occasionally stumbling upon the *pure sublime*, subsequently enlarges his boundaries to the early part of the eighteenth century. He is thus enabled to let in Purcell and his contemporaries; and on another occasion, his sense of the merits of Boyce, compels him again to open the door. Those who wish to study the early specimens of *pure sublimity*, on the principles laid down, must, we presume, look into the *Dodecachordon* of *Glareanus*. Choron, Fétis, Cherubini, and Reicha, afford examples sufficiently numerous to satisfy any reasonably-modest student.

2. That there are certain diatonic successions peculiar to the school of sublime writing; which, added to the five diatonic modulations and certain suspensions and syncopations, it is insinuated, are the only ingredients, when properly amalgamated, capable of producing the sublime. But after Boyce and Green, the orthodox faith lost its original purity, and became encrusted with corruptions; and it is, indeed, a *verata questio* with the sticklers of the pure sublime, whether Boyce and Green held fast the truth in its primitive simplicity.

The added discord of the  $\sharp$  upon the dominant, is described as a modern invention, and unfit for church music. The Doctor's pupils, we perceive, cautiously eschew the use of this harmony. Choron remarks, Monteverde (who flourished about 1590) was the first who used the seventh and even the ninth, without preparation. Dr. Crotch seems to insinuate a doubt of the propriety of putting them together. BIRD, has the chord by suspension on the subdominant, in his *Kyrie Eleison* (page 16, vol. III. Boyce's Collection); and CHILD uses it on the dominant to B flat, without any preparation. See the *Jubilate* in E flat (page 16, Arnold's collection, Organ part). But supposing the Doctor correct in his position, which is more than doubtful, what is there in the chord to prevent its adoption by ecclesiastical writers? Is not Purcell full to overflowing with its use? Is not the *Tu es sacerdos* of Wesley sound cathedral writing, and in every respect sublime? Yet, in that fine composition, there are whole phrases, one after the other, made 'rich and strange' with this grand harmony.

Again, we are told, the chord of  $\sharp\frac{5}{4}$  is seldom or never to be used; because the fourth is extreme sharp. What can be more beautiful than the disposition of this chord as used by Mr. Goss in the clever glee, 'There is beauty on the mountain'? And if the chord is capable of producing such a delicious effect, upon what principle of musical criticism is it to be pronounced inadmissible in church music? Is it not as soft and serene to the ear, as the use of the Italian sixth by Bird, in the anthem, 'Bow thine ear'? The use of the pedale is, we find, regular; for which Guido is cited as an authority; although it is con-  
 jec-

tured it must have been heard before on the *bagpipe*! The Doctor's recipe for attaining sublimity by a *coup de grâce*, is equally meritorious with his definition of an anthem. "Anthems," says he, "have a bass line for the organ, under the bass voice part, and chiefly in unison with it; to which are affixed the figures of the thorough bass." This, with a general recommendation to look into Boyce, concludes his directions respecting anthems. The chord of C to B flat is, we are told, allowable. Bird is quoted as using it in the anthem before alluded to; and "*the effect*," the writer adds, "*is sublime, and marks its age*." The Doctor's pupils are very active in seizing hold of the sublime by this expeditious method; and some of them are rather profuse in its application. But how does the chord *mark the age* in which Bird composed the anthem? Was it not in existence long before? with equal propriety its use might be said to *mark the age* of the Gresham prize compositions. We, however, reserve this novel theory, and the prize compositions, for a farther number.

## DUBOURG'S HISTORY OF THE VIOLIN.

### SECOND NOTICE.

HAVING noticed a few of the leading features in the patriarch of the *old* school of violin composition and performance, we will conclude our present notice of this pleasant little volume, with a memoir of the eminent father of the *modern* school, and which Mr. Dubourg has compiled with a vivid and graceful enthusiasm fully worthy of his subject—the elegant and high-minded VIOTTI.

"GIOVANNI BATTISTA VIOTTI, the first violinist of his age, and the enlightened originator of the modern order of violin-playing, was born in 1755, at Fontaneto, a small village in Piedmont. Possessing the happiest dispositions for his art, the progress he made under Pugnani was so rapid, that at the age of twenty he was chosen to fill the situation of first violinist to the Royal Chapel of Turin. After about three years' residence there, he proceeded on his travels, having already attained maturity of excellence. From Berlin, he directed his course towards Paris, where he displayed his talents in the *Concert Spirituel*, and speedily obliged Giornovich, who was then figuring as a star of the first pretensions, to 'pale his ineffectual fire.' The Concertos of Giornovich, agreeable and brilliant as they were, and supported by his graceful and elegant playing, lost their attraction when brought into rivalry with the beauty and grandeur of Viotti's compositions, aided by the noble and powerful manner in which he executed them.

"His fame very soon drew on him the notice of the French Court, and he was sent for to Versailles, by Marie Antoinette. A new concerto of his own composition, to be performed at a courtly festival, was to afford a treat worthy of Royalty; and every one of the privileged was impatient to hear him. At the appointed hour, a thousand lights illumined the magnificent musical saloon of the Queen; the most distinguished symphonists of the Chapel Royal, and of the theatres, (ordered for the service of their Majesties) were seated at the desks where the parts of the music were distributed. The Queen, the Princes, the ladies of the royal family, and all the persons belonging to their Court, having arrived, the concert commenced. The performers, in the midst of whom Viotti was distinguished, received from him their impulse, and appeared to be animated by the same spirit. The symphony proceeded with all the fire and all the expression of him who conceived and

directed it. At the expiration of the *tutti*, the enthusiasm was at its height; but etiquette forbade applause; the orchestra was silent. In the saloon, it seemed as if every one present was forewarned by this very silence to breathe more softly, in order to hear more perfectly the *solo* which he was about to commence. The strings, trembling under the lofty and brilliant bow of Viotti, had already sent forth some prelusive sounds, when suddenly a great noise was heard from the next apartment. *Place à Monseigneur le Comte d'Artois!* His Highness entered, preceded by servants carrying flambeaux, and accompanied by a numerous train of bustling attendants. The folding-doors were thrown open, and the concert was interrupted. A moment after, the symphony began again: silence! Viotti is going to play. In the meantime the *Comte d'Artois* cannot remain quietly seated: he rises, and walks about the room, addressing his discourse loudly to several ladies. Viotti looks round with indignant surprise at the interruption, puts his violin under his arm, takes the music from the stand, and walks off, leaving the concert, her Majesty, and his Royal Highness, to the reproaches of all the audience—and leaving his biographers, afterwards, in some doubt whether a just independence of spirit, or a petulance beyond the occasion, should be regarded as the motive to this premature *finale*. Of those who read the anecdote, some may associate it with the story of “the bear and fiddle,” while others, siding with Viotti, may consider the interruption that provoked him as something parallel to Beranger’s ironical summons of

Bas, bas!  
Chapeau bas!  
Place au Marquis de Carabas!

“It has never been satisfactorily discovered what were the reasons which induced Viotti, at an early period of his life, to relinquish all idea of ever performing in public; some have referred to the incident above narrated, as the cause of this; but they who pretended to be well acquainted with his character, have asserted that *he disdained the applause of the multitude, because it was offered almost indiscriminately to superiority of talent and to presumptuous mediocrity. It is well known that he rejected the solicitations of people who were termed of the great world, because he would have no other judges than such as were worthy of appreciating him; and that, notwithstanding the pretensions which the great and fashionable persons of his day asserted, on the score of knowing every thing, and of being the supreme arbiters of arts, of artists, and of taste, he observed that it was very rare to find among them men capable of a profound sentiment, who could discover in others any thing beyond their exterior, and judge of things otherwise than by the same superficial admeasurement.* He, however, yielded again to the eagerness which was evinced for hearing him,—but on two occasions only; of which the one did honour to his heart; and the other, as it serves to acquaint us more intimately with his character, may be here related.

“On the fifth story, in a little street in Paris, not far from the *Place de la Révolution*, in the year 1790, lodged a deputy of the Constituent Assembly, an intimate and trusty friend of Viotti’s. The conformity of their opinions, the same love of the arts and of liberty, an equal admiration of the genius and works of Rousseau, had formed this connexion between two men who henceforward became inseparable. It was during the exciting times of enthusiasm and hope, that the ardent heart of Viotti could not remain indifferent to sentiments which affected all great and generous minds. He shared them with his friend. This person solicited him strongly to comply with the desire which some of the first personages in the kingdom expressed to hear him—if only for once. Viotti at last consented, but upon one condition—namely, that the concert should be given in the modest and humble retreat of the *fifth floor!* *La fortune passe par tout*—‘We have,’ said he, ‘long enough des-

cended to them : but the times are changed ; they must now mount, in order to raise themselves to us.\* This project was no sooner thought of than prepared for execution. Viotti and his friend invited the most celebrated artists of the day to grace this novel festival :—Garat, whom nature had endowed with a splendid voice, and a talent of expression still more admirable—Herman, Steibelt, Rode (the pupil of Viotti). To Puppo was confided the direction of the orchestra ; and to Bréval the office of seconding Viotti. Among the great female artistes of the day, were Madame Davrigny, with Mandini, Viganoni, and Morichelli, a lady as celebrated for her talents as for her charms. On the appointed day, all the friends arrived. The bust of Rousseau, encircled with garlands of flowers, was uncovered, and formed the only ornament of this novel music-saloon. It was there that Princes, notwithstanding the pride of rank ; great ladies, despite the vanity of titles ; pretty women, and superannuated fops, clambered for the first time up to the *fifth story*, to hear the celestial music of Boccherini performed by Viotti ; and, that nothing might be wanting to complete the triumph of the artist, there was not one of these persons, who, after the concert, descended without regret, although it was the lot of some of them to return to sumptuous palaces, and into the midst of etiquette, luxury, and splendour.

"Among those friends who enjoyed the envied privilege of hearing this great artist in private, was Madame Montgérault, who had a country-house in the valley of Montmorency. Some of his most brilliant ideas had their access in the society of this amiable and gifted woman, in whom he found an enthusiasm for the art equal to his own. She would frequently seat herself at the piano, and begin a Concerto *all'improvviso* ; while Viotti, catching in an instant the spirit of the *motivo*, would accompany her extemporaneous effusions, and display all the magic of his skill.

"The spirit and honesty of Viotti's character are not ill-shewn in the following anecdote. Giuseppe Puppo, who possessed no mean command over the violin, and whose talents were acknowledged by Viotti with the readiest candour, cherished the more than foolish vanity of boasting himself a scholar of the great Tartini, which was known to be an untruth, or, as a French term leniently expresses such deviations, "une inexactitude." On some public occasion, when M. Lahoussaye chanced to be present, who was really a disciple, and an enthusiastic one, of Tartini's, Viotti begged him, as a favor, to give him a specimen of Tartini's manner of playing. "And now," said he, in a tone loud enough to be heard by all the company—"now, Signor Puppo, listen to my friend, Monsieur Lahoussaye, and you will be enabled to form an idea as to how Tartini played!"

"Viotti's stay in Paris was abruptly terminated by the bursting of the revolutionary storm in 1790, which drove him to England. His début in London, at the memorable concerts under the management of Salomon, was as brightly marked as it had been in Paris. The connoisseurs were delighted by his originality and felicitous boldness, tempered as these qualities were by a pure and exalted taste. In the years 1794 and 1795, he had some share in the management of the King's Theatre, and subsequently became leader of the band in that Temple of (occasional) Concord. But, as an ancient author has said, success is a thing of glass, and, just when it begins to wear its brightest looks, it provokingly meets with a fracture. The quiet and blameless habits of life of the great musician had not sufficed to exempt him from the officious visitations of political suspicion, prompted, it has been supposed, by some whispering tale of slander, from professional envy. The result was, that poor Viotti suddenly received an order from the Government to leave England immediately.\* By what subtle ingenuity of apprehension the proceedings of

\* We remember to have heard, (though probably incorrectly, being very young at the time) that Viotti, at this period, was a constant visitor in the house of the late Mr. Chinnery, of the



a violin-player came to be associated at the Home-Office with the Revolutions of Empires, is as yet a mystery more dark than Delphos. Possibly some future D'Israeli, enquiring for farther particulars within, may find the means of enlightening the world on this transaction, which certainly does seem, at present, to afford scantier material for the historian than for the epigrammatist.

"Thus expelled from the country which had evinced towards others so many generous proofs of hospitality, Viotti passed over to Holland, and subsequently fixed himself in the seclusion of a beautiful spot near Hamburg, named Schönfeld. Here he gave up his mind to the cares of composition, as most likely to displace or diminish those more painful ones which harrassed his sensitive mind, on account of the treatment he had been subjected to. Some of his best works were the product of this retreat; including his celebrated *Six Duets Concertante*, for two violins; in the preface to which he touches on the circumstance that was still affecting him:—'*Cet ouvrage est le fruit du loisir que le malheur me procure. Quelques morceaux ont été dictés par la peine, d'autres par l'espoir;*'—and indeed it has justly been remarked that it would be difficult to find any musical work that should seem to have proceeded more directly from a feeling heart, than these exquisite Duets.

"In Hamburg he met with his former competitor, Giornovich, who, like himself, had been compelled to fly from Paris, the scene of his pristine glories. The latter gave two concerts in this place, attended with the meed of money, as well as that of praise; but the graver-minded Viotti could not be persuaded to appear in public, and imitate his example.

"In 1801, Viotti found himself at liberty to return to London. Having determined to relinquish the musical profession, he devoted his resources, like Carbonelli of foregone fame, to the ministry of Bacchus, and associated himself with a respectable member of the wine trade. Disappointment was the issue, however, of this undertaking; and, after years of endeavour, he discovered that his whole fortune was gone. Thus reduced, he prevailed upon his own struggling spirit to solicit some appointment from the French Court, and received from Louis XVIII. the nomination to the management of the Grand Opera. Impelled anew by what Byron calls

'The various joltings of life's hackney-coach,'

he proceeded to Paris, and entered upon the office; but neither his age, nor his quiet unintriguing character, was congenial with the temper of such a scene; and he retired unsuccessful, but with the grant of a pension. He then came over to end his days in England, loving rather to be an *habitué* of London than a citizen of the world; for he had become closely familiarized with the ways and habits of our metropolis, and seemed to have cherished an almost Johnsonian attachment to it. His previous cares and misfortunes had left him little power to continue the race of life, already a protracted one; and, after visibly declining for some time, he died on the 3rd of March, 1824.

"His long retirement from the profession of that art on which his fame was built, had not impaired his love of it, nor his inclination to support it. On the institution of the Philharmonic Society, that '*decus et tutamen*' of instrumental music in this country, he was one of the original members, and, as an honorary performer, not only led the band in turn with Salomon, F. Cramer, Yaniewicz, Spagnoletti, and Vaccari, but, like them, interchanged direction with submission, by taking his seat, on the other nights, among the

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Treasury, who resided near High Beech, on Epping Forest; and that he was there for some time, *au secret*, under the name of Smith. That he was constantly at Mr. Chinnery's, is, we believe, true: Signor Dragonetti first saw him there, and their acquaintance began with his playing the second violin part, in a duet on the double bass. He speaks of Viotti with the highest admiration, both as a musician and a man.—[E.D.]

*ripieni*; thus assisting to form an orchestral phalanx that certainly never was witnessed before, and is little likely to be ever surpassed.

"Viotti was a person of feelings and sentiments far less artificial than are commonly produced in men whose intercourse with society is fostered by their powers of contributing to its amusement. Mixing, of necessity, a great deal with the world, he seems nevertheless, in a remarkable degree, to have preserved himself "unspotted from the world;" and though, as just remarked, he loved London much, there is very interesting evidence to shew that he loved nature more. The purity and rectitude of his taste, its association with the poetic and the true, stand thus recorded by one who had good opportunities of appreciating him:—"Never did a man attach so much value (says M. Eymar) to the simplest gifts of nature; and never did a child enjoy them more passionately. A simple violet, discovered in its lowly bed among the grass, would transport him with the liveliest joy: a pear, a plum, gathered fresh by his own hands, would, for the moment, make him the happiest of mortals. The perfume of the one had always something new to him, and the taste of the other something more delicious than before. His organs, all delicacy and sensibility, seemed to have preserved, undiminished, their youthful purity. In the country, every thing was, to this extraordinary man, an object of fresh interest and enjoyment. The slightest impression seemed communicated to all his senses at once. Every thing affected his imagination; every thing spoke to his heart, and he yielded himself at once to its emotions."

"The natural bias of his character receives farther illustration in the sketch which he himself has given, descriptive of his picking up one of the varieties of the popular *Ranz des Vaches* among the mountains of Switzerland.

"'The *Ranz des Vaches* which I send you,' says he to a friend, 'is neither that which our friend Jean Jacques has presented us, nor that of which M. de la Borde speaks, in his *Work upon Music*. I cannot say whether it is known or not; all I know is that I heard it in Switzerland, and, once heard, I have never forgotten it since.'

"'I was sauntering alone, towards the decline of day, in one of those sequestered spots where we never feel a desire to open our lips. The weather was mild and serene; the wind, which I detest, was hushed; all was calm—all was in unison with my feelings, and tended to lull me into that melancholy mood which, ever since I can remember, I have been accustomed to feel at the hour of twilight.

"'My thoughts wandered at random, and my footsteps were equally undirected. My imagination was not occupied with any particular object, and my heart lay open to every impression of pensive delight. I walked forward; I descended the valleys, and traversed the heights. At length, chance conducted me to a valley, which, on rousing myself from my waking dream, I discovered to abound with beauties. It reminded me of one of those delicious retreats so beautifully described by Gesner: flowers, verdure, streamlets, all united to form a picture of perfect harmony. There, without being fatigued, I seated myself mechanically on a fragment of rock, and again fell into that kind of profound reverie, which so totally absorbed all my faculties that I seemed to forget whether I was upon earth.

"'While sitting thus, wrapped in this slumber of the soul, sounds broke upon my ear, which were sometimes of a hurried, sometimes of a prolonged and sustained character, and were repeated in softened tones, by the echoes around. I found they proceeded from a mountain-horn; and their effect was heightened by a plaintive female voice. Struck, as if by enchantment, I started from my lethargy, listened with breathless attention, and learned, or rather engraved upon my memory, the *Ranz des Vaches* which I send you. But, in order to understand all its beauties, you ought to be transplanted to the scene in which I heard it, and to feel all the enthusiasm that such a moment inspired.'

"This susceptibility of pure and simple emotions, which it is delightful to recognize as one of the attributes of real genius, was in Viotti associated with a clear and cultivated intellect. He passed much of his life in the society of the accomplished, the literary, and the scientific; and his active mind gathered strength and refinement from the intercourse. If the Horatian dictum be right, that

‘ Principibus placuisse viris haud ultima laus est,’

it may be added to the sum of Viotti's personal merits that he gained the respect and esteem of the great, with whom he mixed on proper terms, not forgetful of their rank as persons of birth and fortune, nor of his own, as a man of rare talent. The strictest integrity and honour regulated all his transactions; and his feelings were kind and benevolent. Thus it may be seen that his character as a man was calculated to give increased dignity and influence to his name as a musician.

"In the latter capacity, it has with great truth been remarked of him, that though the *virtuosi* of the present day contrive to execute manual difficulties exceeding those which were attempted in his time, he has never been surpassed in all the highest qualities that belong to performance on his instrument. His compositions for it remain, to this day, unrivalled in spirit and grandeur of design, graceful melody, and variety of expression; and they still furnish, when performed by the surviving disciples of his school, one of the most delightful treats which a lover of the great and beautiful in music can receive. The *Concerto*, in particular, which attained some of its improvements in the hands of the elegant Jarnowick, and the sweetly-expressive Mestrino, derived a marked advancement from Viotti, who gave to this style the character which seems so peculiarly its own, and brought it to a degree of elevation which it seems incapable of surmounting. The specimens of his composition in this line, that principally claim the attention of the amateurs of instrumental music, are those in G, in A minor, in D, and in E minor. The theme of the *Concerto* in D is in the highest degree brilliant; but it must not be forgotten that it is taken from a trio of Pugnani's, in E flat.

"It has been well suggested as a hint to the solo-players at our London Concerts, that Viotti's *Concertos* offer material far more desirable for their use than those eternal 'Airs with Variations,' which convey to the feelings of the auditor so little sense of variety, and in general tend to exhibit nothing beyond the dexterity of what the Italians call a *spacca-nota*, or note splitter.

"The most popular of his trios are Nos. 16, 17, and 18. The whole of his duos are admirable, as respects both invention and energy: and they may be called concertos in miniature.

"Among the disciples of this great master may be enumerated Rode (on the whole regarded as the best), Alday, Labarre, Vacher, Cartier, Pixis, Madame Paravicini, Mademoiselle Gerbini, and our countryman Mori."

#### CHIT CHAT FROM THE CONTINENT.

*Treviso*.—The new theatre of Ovigo opened with Donizetti's 'Anna Bolena.' The house was more admired than the opera; principally owing (says the writer) to the inefficiency of the vocal corps. Mlle. Blasis was the Anna.

*Turin*.—Mme. Albertazzi met with a very favourable reception in Adalgisa (*Norma*), and in 'Il nuovo Figaro' of Ricci. [A man must have a tolerable face, to reset Figaro after Mozart and Rossini.] Coccia had arrived here, and put in rehearsal his new opera, 'Caterina di Guisa.'

*Berlin.*—On the 7th of May, the Festival in honour of Beethoven's Memory, which had been judiciously proposed by Herr Moeser, M.D. took place, and gave the greatest satisfaction. The 'Marcia Funebre' from the Piano-forte Sonata in A major, (op. 26) arranged for a full orchestra by J. P. Schmidt, formed a fitting introduction to the Address to his Memory written by Baron von Zedlitz, which was then delivered with great taste and judgment by Herr Krüger. The brilliant overture to 'Leonore,' was then performed; and this was followed by the fourth Piano-forte Concerto (in G major) of the immortal composer, which was played by Herr Taubert with equal taste and execution. The whole fitly concluding with the splendid Symphony in C minor, which wrought up both performers and auditors to the highest pitch of enthusiasm. Just at this period the requisition for a public monument to Beethoven arrived from Bonn; and after much debating, it has been decided to give a grand Musical Festival in support of it, under the direction of Spontini and Moeser, with the assistance of the Singing Academy.

#### REVIEW OF MUSIC.

"*The Rocky deep*," a Song written by Andrew Park, Esq. the music by Charles H. Purday. Z. T. PURDAY.

A remarkably fine, original, and energetic Song, for a bass or baritone voice. The opening symphony is very bold, free, and perfectly in character with the sentiment of the composition. The lines, which are greatly superior to the common herd of lyric productions, are expressed by the composer, with excellent discrimination and taste. In the second movement of the verse, the embodying of the words, "and the Mermaids ride o'er the rolling tide," together with the accompaniment, is both sweet and appropriate. We have heard more than a hundred concert songs during the late season, which, for musician-like writing and effect, could not endure one moment's comparison with this production.

*Merriott's Selection of Cathedral Chants, in Six Numbers, each to contain Twenty-four. Arranged for a single voice, with an accompaniment for the Organ or Piano-forte. No. I. E. Merriott (Farnham). FALKNER.*

*Merriott's Sixth and Seventh Numbers of Congregational Hymns, composed and arranged with an accompaniment for the Organ or Piano-forte, with interludes. DITTO.*

The first number of the chants promises well for the collection. It contains the honoured names of Purcell, Pelham, Humphry; Drs. Robinson, Cooke, Nares, Russell, and Crotch. Three by Mr. Merriott are respectable and orthodox, and No. 8, a double chant by Mr. Turle, is both classical and elegant. He who can indite a new and good chant merits extra commendation.

Among the 'Congregational Hymns,' and which we confess to have approached very reluctantly, (knowing from serious experience 'the cut of the cloth,') are to be found some melodies of real merit, if not perfectly original. The one entitled 'Recovery,' in No. 6, is a good tune, and would have been complete in itself but for the second movement, which has a startling twang of the conventicle. No. 48, 'Hume,' is also a good composition, but we think it scarcely judicious to introduce chromatic chords in a piece of music sung by a congregation, (not a German one,) and which from ancient prescription should be as plain as a pike-staff. In No. 49, 'May,' the cadence is made to occur on the word 'expected,' which is incorrect, seeing that the sense is left incomplete. Upon the whole, considering the sameness of the character which must necessarily pervade a collection of psalm tunes, and

where the ground has already been so fully occupied, Mr. Merriott has contrived to introduce a considerable variety of melody. The tunes are also well harmonized. No. 6 is greatly the superior collection.

'Hours of Song,' Nos. 1, 2, 4.

'The Beautiful Day.' The poetry by Charles Swain; the music by B. Hime.

'Let us love one another;' by the same.

'If thou hast lost a friend;' Ditto. (Manchester.) B. HIME.

No. 1, is rather common-place, both in character and treatment. The minor movement is the best portion of it. No. 2, is a pretty simple ballad, that reminds us of Dibdin's manner. The expression is graceful, easy, and flowing. No. 3, is very similar in style and manner to the former—even to the arpeggio accompaniment, but altogether not so good.

### BENEFIT CONCERTS.

BEDFORD.—On the 15th inst. an evening Concert was given in this town, at the new Subscription Rooms, by Mr. R. Nunn, which was very well attended by several of the first families in the county. The singers were, Miss Wagstaff, a Miss Button (pupil of Mr. Nunn) and Mr. Parry jun. A select band, including Messrs. Musgrave, C. Smart, Card, Holland, Lindley, &c. &c. was most ably led by Mr. Wagstaff of the English Opera House. They performed with great precision Beethoven's Symphony in C, and Mozart's Symphony No. 1, both of which were much relished by the audience. In the vocal department the encores were very numerous. Miss Button has a very pleasing voice, and has been extremely well taught. Her manner of singing 'Lo, here the gentle lark,' (accompanied very ably by Card on the flute) drew down the most rapturous applause, and the song was loudly called for repetition. Miss Wagstaff sang, with very great success, several Italian and English compositions. Her ballad of 'Go, forget me!' was most sweetly and pathetically given. It was encored. Mr. Parry jun. sang his beautiful Scotch ballad of 'The old kirk yard,' 'Una barchetta in mar,' and the song from Balfe's new opera, (The Maid of Artois) 'The light of other days is faded,' all of which he was called upon to repeat a second time. The concert finished with that mirth-inspiring morceau 'Vadasi via di qua,' which convulsed the audience with laughter, particularly as it was loudly chorussed by the band. This had a most singular effect; and the encore was the most enthusiastic ever heard within the walls of a concert-room. The company departed soon after eleven, highly gratified with the great treat Mr. Nunn, (who presided at the piano-forte) had provided for them.

### MISCELLANEOUS.

THE PURCELL COMMEMORATION.—The organist and gentlemen of the choir of Westminster Abbey, intend to pay a deserved tribute of respect to the brightest musical genius this country ever produced, by appointing a day, on which the musical part of the service, will consist entirely of the compositions of HENRY PURCELL; who in his life-time presided at the organ of this ancient collegiate church. We believe this interesting event will take place on Thursday next, the 28th instant; when the Te Deum service in B flat, and two of Purcell's finest anthems will be performed by the members of the choir. These gentlemen, and a numerous body of amateurs, will afterwards dine together, on which occasion, this illustrious composer's secular compositions will form the attraction of the evening.

MR. THOS. ADAMS is delivering a course of Lectures on Music at the Mary-lane Literary Institution. He commenced last Monday evening.

THE MADRIGALIANS had their last meeting for the season yesterday. In the absence of their president, Sir John Rogers, Mr. Capel filled the chair, supported by Lord Saltoun, Sir Andrew Barnard, &c. &c. The company present amounted to about forty, all of whom, according to the rules of the society, took their parts in the various compositions selected for the evening's delight. Weelkes, Wilbye, Tye, Luca Marenzio, and Converso, were prominent names in requisition. Besides being the most interesting from its antiquity, and the most gratifying from the class of composition performed; this Society is the most satisfactory in every respect to join, on account of its character of equality—every one assisting being important, and no one predominating.

THE WORCESTER FESTIVAL will commence on Tuesday, September 27th. There will be four morning and three evening performances, and a full-dress ball. The morning entertainments will comprise Spohr's 'Last Judgment;' Mozart's Requiem, with English words by Mr. E. Taylor; Mr. Bishop's Cantata, 'The Seventh Day;' Handel's Messiah, grand Te Deum, and Coronation Anthem, which have never been performed in Worcester; also selections from the best compositions of Handel, Mozart, Haydn, Beethoven, Cherubini, &c. The evening Concerts will consist of a selection from the 'Acis and Galatea,' with some of the choicest specimens of the modern school, both instrumental and vocal. The band and chorus, which have been very choicely selected, will be more numerous than at the former Worcester Festival.

THE YORKSHIRE AMATEUR SOCIETY will hold their twenty-eighth Anniversary Meeting at the Festival Concert Room in York, on the mornings of the 26th and 27th instant, which will be followed by a Ball in the evening of the latter day, for the benefit of Mr. W. Hardman, the director of the York Ball orchestra. This is one of the best amateur meetings in the country. Their concerts take place annually, alternately at Hull, Leeds, Sheffield, and York.

MONS. and MAD. DE BERIOT left on Sunday for Antwerp, in the Soho steam-packet, and were expected to reach their chateau at Brussels on the following day. The Ex-duke Charles of Brunswick, and several distinguished amateurs of the drama, were present at their leave-taking. The Duchess of St. Albans, who was present at Mad. De Beriot's last performance at Drury Lane, on Saturday, had an interview with the lady; and after testifying her admiration of the singing and acting she had witnessed, requested Mad. De Beriot to accept, as a keepsake, what she happened to have in her hand,—which was an elegantly embroidered handkerchief, and scent-bottle.

MOZART'S REQUIEM MASS will be performed on Monday, at the Catholic Chapel, Moorfields, and on Tuesday, at the Belgian Chapel, in the London Road, for the late Right Rev. Dr. James York Bramston; and as he was much beloved during his life, great exertions are making to do honour to his memory,—so that Mozart's last and greatest work will have a fair chance of being heard to advantage. The solemn and fine Gregorian tone to which the remainder of the service is chaunted, forms a relief and pause between the different movements of Mozart's pathetic music,—an effect which is lost in oratorio performances of the Mass.

ENGLISH OPERA HOUSE.—"The Rose of the Alhambra," which was announced in our last Number, was revived here on Saturday, the 16th. Its non-success at Covent Garden is stated to be attributable to the careless way in which it was got up. We fear that the combined talent and wealth of the universe would fail in rendering it attractive. Miracles have ceased: blood is *not* to be drawn from a post; neither are interest, good writing, or original music, to be obtained from "The Rose of the Alhambra." We do not go the

whole length with the critic who, for the sake of the antithesis, said of the music: "All that is new is not good; and all that is good is not new;" but we must candidly confess that none of the compositions soar much above mediocrity. One of the prettiest melodies, both as to design and treatment, was sung by Mr. Bland; and here we would remark, that the person who expressed his disapprobation of the performer, should have discriminated between the matter and the manner of the singer. If Mr. Bland's organ be not of the first class in quality, he deserved credit for the style in which he sang his song, and the care he bestowed upon it. How few people can discriminate between a good voice and good singing. Miss Shirreff and Mr. Wilson, as the heroine and hero of the piece, sang very nicely, and were called forward at the close of the opera by a full audience.

A little historical drama, by M. Burat, called 'The youth of a great king,' has met with considerable success at the Théâtre Comte. The piece is interspersed with very pretty airs.

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MR. EDITOR,—If you think the following anecdote worthy a place in your periodical, it is quite at your service, and I can vouch for the truth, having heard it from the mouth of Mr. Gardiner of Leicester, as well as from that of the originator.

I must premise that Haydn, on his first visit to this great metropolis, domiciled at the house of Bland, (now Purday's) the music-publisher, 45, High Holborn, who used to relate the story alluded to, which I will give in his own words:—"When I went over to the Continent, to secure the services of Haydn at the concerts of Salomon, I was introduced to him while he was in the act of shaving himself,—an operation by no means the pleasantest in the world, even when one has good tools; but it happened that Haydn was badly off in that respect, and feeling the inconvenience deeply, said, 'Ah, Mr. Bland, if I had but an English razor, I would give one of the best compositions I ever wrote for it.' I immediately, without waiting to reply, posted off to my inn, and brought my best pair. Presenting them to the great man, he put into my hands one of his quartetts in manuscript, which I afterwards published, and used to term it my *Razor Quartett*."

Bland is still living; and a short time since (although an octogenarian) called upon the present proprietor of his old establishment, and on being questioned as to his object in quitting the business at so early a period, (forty years of age) said that he "had made a considerable sum of money, and as he considered the musical art to have reached the zenith of its popularity, (forty odd years ago!) he thought it might decline all at once, and he should then lose all he had made in it.

I am, Sir, yours, &c.

A CONSTANT READER.

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#### NOTICE TO CORRESPONDENTS.

P. Q. R. S. T. will accept our best thanks for his friendly letter: we must, however, assure him, that he is in error as regards the admission of *miscellaneous* advertisements in "The Musical World." These form an interesting feature in the character of the times in which any periodical was first published. Does any one of the present day ever meet with an original copy of the early numbers of the "*Gentleman's Magazine*" without reading the advertisements?—The advertisements in the original editions of the "*Tatler*" are extremely interesting. Besides, upon what principle would P. Q. R. S. T. confine us to *one* description of advertisement, when every other periodical is considered to be at liberty to receive all which are not disreputable in character?

We perfectly agree with our Correspondent both as to his suggestion for raising a monument to Mozart; also in the estimate he has formed of that transcendent genius:—but the time has gone by for pursuing the plan worthily. His own people suffered him to be huddled into the earth, and they so quickly lost sight of the spot where he was laid, that even his widow

cannot point to it. No—the spirit of the greatest musician must accept as an apology the compliment paid by our own Milton to the greatest poet.

“Dear son of memory, great heir of fame.  
What need'st thou such weak witness of thy name?  
Thou in our wonder and astonishment,  
Hast built thyself a livelong monument.  
\* \* \* \* \*

And so sepulcher'd, in such pomp dost lie,  
That kings, for such a tomb, would wish to die.”

MR. WHITCOMBE, SEN. must except our excuse for not answering his queries, upon the ground of the great expense attendant upon the setting up of musical type.

MR. TOULMIN will perhaps favour us with one or two more specimens of his composition.

### Operas, Concerts, &c. during the Week.

SATURDAY....King's Theatre; English Opera House, 'Rose of the Alhambra.'

MONDAY ....English Opera House, ditto.

Tuesday.....King's Theatre; English Opera House, ditto; Choral Harmonic Society, Hanover-square Rooms, Evening.

WEDNESDAY..English Opera House.

THURSDAY ..Ditto. Commemoration of Purcell, Westminster Abbey, &c.

FRIDAY .....Ditto.

SATURDAY....Ditto, and King's Theatre.

### WEEKLY LIST OF NEW PUBLICATIONS.

#### PIANO-FORTE.

BENNETT'S (W.S.) Capriccio, dedicated to Cipriani Potter.....COVENTRY  
Burgmüller's Valse Caractéristique.....CHAPPELL  
Czerny's "Le Petit Tambour,"

with Variations .....METZLER

— "Gli Arabi" .....DITTO

Groves of Blarney, with Variations.

J. M. Rost .....MONRO

Hunting Chorus in Chevy Chase.

Duet, Macfarren... ..CHAPPELL

Harris's (G.F.) Characteristic Overture, introducing Scotch Melodies, No. 2,.....MONRO

— Ditto, Irish Melodies,

No. 3.....DITTO

Mayseder's Celebrated Variations,

op. 40, arranged for Piano-forte

Solo, New Edition .....EWER

Mozart's Works, edited by Cipriani Potter, Nos. 1, 2, 3.....COVENTRY

Overture to "L'Italiana in Algeri"

Reichstadt Waltz, by R. Andrews COCKS

Strauss' Jean (de Vienne) Valles choisies, No. 3.....COVENTRY

Schulz' Brilliant Rondo, op. 14,

on Rossini's Song, L'Orgia....WILLIS

Shuncke's Divertissement, No. 2,

from "Les Huguenots".....MORI

Thalberg's Brilliant Fantasia on subjects from "Les Huguenots".....DITTO

— Twelve Walzes.....DITTO

#### VOCAL.

A smile, a tear. Duet, Barnett ..CHAPPELL

Drink for joy bestowing. Opening Chorus, Fra Diavolo. M.

R. Lacy.....DITTO

Dear is soft music! Lay Song,

Barnett.....DITTO

Haydn's Canzonetts, Set 2. New

Edition, W. H. Calcott .....MILLS

The faded rose. D. Hervey.....COVENTRY

The hazel grove. Song by Haydn

Corri (Dublin). ....WILLIS

The evening gun. Song, Captain

Thruston. Music, by the com-

poser of "The Captive Knight".....DITTO

The maid of Loire. J. P. Knight MILLS

#### FOREIGN VOCAL.

Ah! del mio cor il giubilo. Intro-

duced by Rubini in "I Bri-

gantini" .....MORI

Bellini's "I Puritani," complete MILLS

Chiedi al Aura lusinghiera. Duet,

"L'Elissir d'Amore" .....CHAPPELL

Chappell's Collection of Classical

German Songs, No. 1. "An

Alexis send ich dich".....DITTO

Esulti pur la Barbara. Duet,

"L'Elissir d'Amore" .....DITTO

Imelda a me volgia. Aria in "Imel-

da de' Lambertazzi," Donizetti DITTO

Sorgete! e un sì bel giorno, Aria,

"L'Assedio di Corinto," Ros-

sini.....DITTO

Voglio dire lo stupendo. Duet,

"L'Elissir d'Amore" .....DITTO

#### SACRED.

Thirty-six Hymn Tunes, 2 An-

them's, 2 Sets of Communion

Services, with 20 double and

single Chants, Rev. W. Dyke, ..COCKS

Morning Hymn of Adam and Eve,

from the 'Paradise Lost, by J.

A. Wright .....HART

Rink's Pocket Library for the Or-

gan, Ops. 37, 57, 92, 93, 94, 95,

96, and 100 .....COCKS

#### MISCELLANEOUS.

Bellini's Introduction and Voga,

voga (Straniera), Harp and

Piano-forte, Bocha .....MILLS

Weichsel's Duets for 2 Violins ..COVENTRY

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